

THE CLEVELAND ORCHESTRA

Friday, January 20, 2017, 7:30 pm



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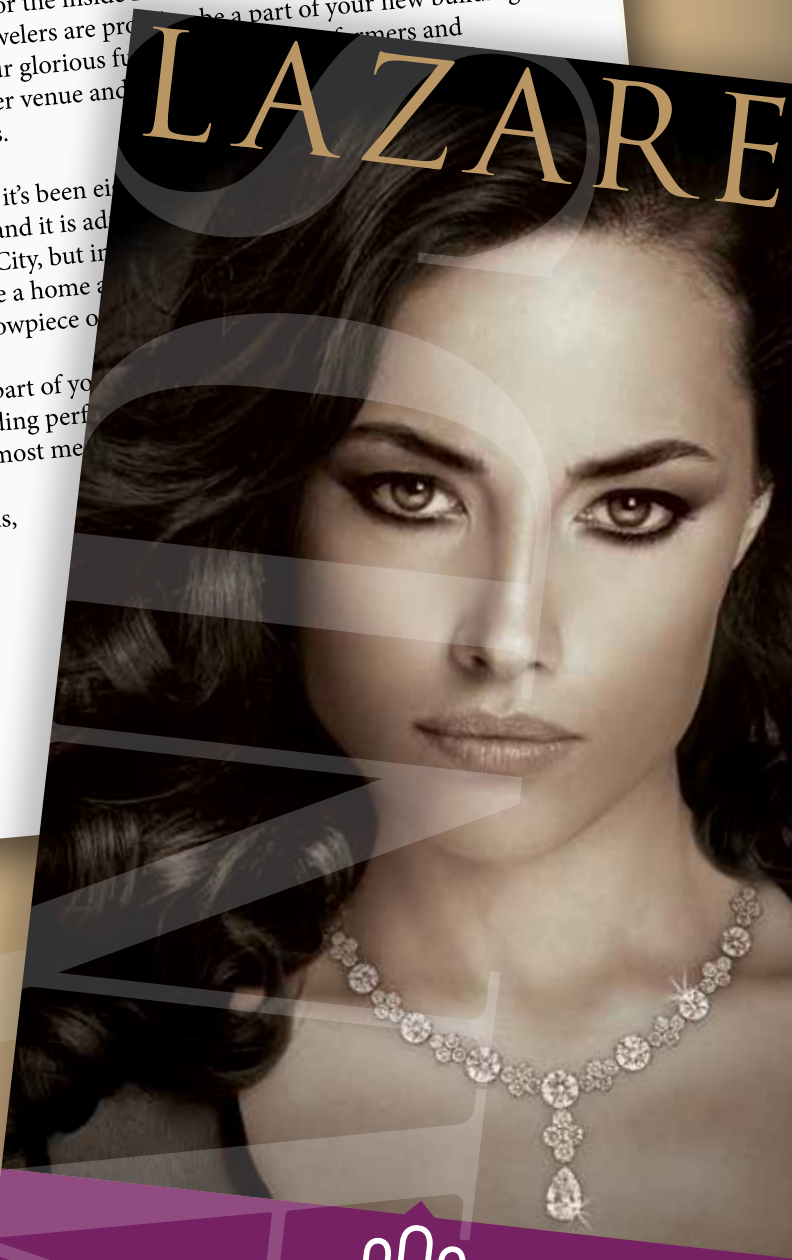
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THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST, conductor

Piano Concerto No. 2 in G Major, Opus 44

Pytor Ilyich Tchaikovsky
(1840-1893)

1. Allegro brillante e molto vivace
2. Andante non troppo
3. Allegro con fuoco

Yefim Bronfman, *piano*

INTERMISSION

Symphony No. 2 in D Major, Opus 43

Jean Sibelius
(1865-1957)

1. Allegretto
2. Tempo andante, ma rubato
3. Vivacissimo — Lento e suave —
Tempo primo — Lento e suave —
4. *Finale*: Allegro moderato





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ABOUT THE ARTISTS

Under the leadership of Music Director Franz Welser-Möst, The Cleveland Orchestra has become one of the most sought-after performing ensembles in the world, setting standards of extraordinary artistic excellence, creative programming, community engagement, and music education. The *New York Times* has declared it “the best in America” for its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion. Plans are now being detailed for celebrating the ensemble’s 100th season in 2017–18 as a prelude to a second century of extraordinary music making and worldwide acclaim.

Strong financial and community support from across the ensemble’s home region is driving the Orchestra forward with renewed energy and focus, increasing the number of young people attending concerts, and bringing fresh attention to the Orchestra’s legendary sound and committed programming—including annual opera presentations in innovative stagings and pairings. A sold-out doublebill of Bartók’s *Miraculous Mandarin* and *Bluebeard’s Castle* was presented in April 2016 in collaboration with Chicago’s Joffrey Ballet. Upcoming Cleveland seasons include Debussy’s *Pelléas and Mélisande* (May 2017), encore performances of Janáček’s *The Cunning Little Vixen* (September 2017), and Wagner’s *Tristan and Isolde* (April 2018).

The partnership with Franz Welser-Möst, begun in 2002 and now its 15th year with the 2016–17 season, has earned The Cleveland Orchestra unprecedented residencies in the U.S. and around the world, including one at the Musikverein in Vienna, the first of its kind by an American orchestra. In the summer of 2016, it returned to Austria’s Salzburg Festival, where it had been featured in staged performances of Dvořák’s *Rusalka* in 2008. The Orchestra’s residency in Miami, Florida, offers an innovative model for developing an annual relationship and creating a home away from home, with each season’s programming featuring concerts, community presentations, education programs, and ongoing collaborative partnerships.

The Cleveland Orchestra has a long and distinguished recording and broadcast history. A series of DVD and CD recordings under the direction of Mr. Welser-Möst continues to add to an extensive and widely praised catalog of audio recordings made during the tenures of the ensemble’s earlier music directors. In addition, Cleveland Orchestra concerts are heard in syndication each season on radio stations throughout North America and Europe.

The Cleveland Orchestra was founded in 1918. Over the ensuing decades, the Orchestra quickly grew from a fine regional organization to being one of the most admired symphony orchestras in the world. Seven music directors have guided and shaped the ensemble’s growth and sound: Nikolai Sokoloff, 1918–33; Artur Rodziński, 1933–43; Erich Leinsdorf, 1943–46; George Szell, 1946–70; Lorin Maazel, 1972–82; Christoph von Dohnányi, 1984–2002; and Franz Welser-Möst, since 2002. Through tours, residencies, radio broadcasts, and recordings, The Cleveland Orchestra is heard today by a broad and loyal constituency around the world.

For more information, visit clevelandorchestra.com.

FRANZ WELSER-MÖST

MUSIC DIRECTOR

Kelvin Smith Family Chair



Photo: Michael Poehn Kopie

Franz Welser-Möst is among today's most distinguished conductors. The 2016-17 season marks his fifteenth year as music director of The Cleveland Orchestra, with the future of this acclaimed partnership now extending into the next decade. Under his direction, The Cleveland Orchestra has been repeatedly praised for its innovative programming, support for new musical works, and for its recent achievements in semi-staged and staged opera productions. The Orchestra has been hugely successful in building up a new and, notably, a young audience through its groundbreaking programs involving students and families.

As a guest conductor, Mr. Welser-Möst enjoys a close and productive relationship with the Vienna Philharmonic. His recent performances with the Philharmonic have included critically-acclaimed opera productions at the Salzburg Festival. For the 2016-17 season, he leads the Vienna Philharmonic in performances in Vienna and on tour in the United States, including three concerts at Carnegie Hall in February 2017.

Mr. Welser-Möst also maintains relationships with a number of other European orchestras and opera companies. His 2016-17 schedule includes Mozart's *The Marriage of Figaro* with La Scala Milan. He also leads Mahler's Ninth Symphony with the Dresden Staatskapelle, including a performance at the Salzburg Easter Festival. In December 2015, he led the Royal Stockholm Philharmonic in the Nobel Prize concert in Stockholm.

From 2010 to 2014, Franz Welser-Möst served as general music director of the Vienna State Opera. His partnership with the company included an acclaimed new production of Wagner's *Ring* cycle and a series of critically-praised new productions, as well as performances of a wide range of other operas, particularly works by Wagner and Richard Strauss. Prior to his years with the Vienna State Opera, Mr. Welser-Möst led the Zurich Opera across a decade-long tenure, conducting more than forty new productions and culminating in three seasons as general music director (2005-08).

Franz Welser-Möst's recordings and videos have won major awards, including a Gramophone Award, Diapason d'Or, Japanese Record Academy Award, and two Grammy nominations. With The Cleveland Orchestra, his recordings include DVD recordings of live performances of five of Bruckner's symphonies and a multi-DVD set of major works by Brahms, featuring Yefim Bronfman and Julia Fischer as soloists. A new DVD of Brahms's *German Requiem* is being released this season.

For his talents and dedication, Mr. Welser-Möst has received honors that include the Vienna Philharmonic's "Ring of Honor" for his longstanding personal and artistic relationship with the ensemble, as well as recognition from the Western Law Center for Disability Rights, honorary membership in the Vienna Singverein, appointment as an Academician of the European Academy of Yuste, a Decoration of Honor from the Republic of Austria for his artistic achievements, and the Kilenyi Medal from the Bruckner Society of America.

YEFIM BRONFMAN

PIANIST

Russian-American pianist Yefim Bronfman is regarded as one of today's most talented piano virtuosos, equally praised for his commanding technique and lyrical gifts. He made his Cleveland Orchestra debut in April 1986, and has returned regularly since that time for musical collaborations with the ensemble. He is featured on The Cleveland Orchestra's most recent DVD release performing both Brahms piano concertos with Franz Welser-Möst and The Cleveland Orchestra at Severance Hall. He is also featured in another DVD release conducted by Welser-Möst, of Liszt's Piano Concerto No. 2 with the Vienna Philharmonic.



Photo: Dario Acosta

Yefim Bronfman was born in 1958 in Tashkent. After moving to Israel with his family in 1973, he worked with Arie Vardi at Tel Aviv University. Following his family's relocation to the United States in 1976, he studied at the Curtis Institute, Juilliard School, and Marlboro. His teachers included Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. Mr. Bronfman made his international debut in 1975 with the Montreal Symphony, and his New York Philharmonic debut in 1978. In 1991, he returned to Russia for the first time since emigrating, to perform recitals with Isaac Stern. Mr. Bronfman's honors include the Avery Fisher Prize in 1991 and an honorary doctorate from the Manhattan School of Music in 2015.

As a guest artist, Yefim Bronfman performs with the world's most esteemed ensembles, from North America's major orchestras to those of Amsterdam, Berlin, Dresden, Israel, London, Paris, Vienna, and Zurich, among others. He is a frequent guest at international festivals, and has served as artist-in-residence with Carnegie Hall, the Los Angeles Philharmonic, New York Philharmonic, and the Dresden Staatskapelle, and as *artiste étoile* in Switzerland. His appearances this season include the opening concerts of the Israel Philharmonic, and also in that orchestra's 80th birthday celebrations.

A devoted chamber musician, Mr. Bronfman has collaborated with the Cleveland, Emerson, Guarneri, and Juilliard quartets, as well as the Chamber Music Society of Lincoln Center. He also has performed with Emanuel Ax, Joshua Bell, Lynn Harrell, Magdalena Kožená, Yo-Yo Ma, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many others, and presents solo recitals throughout Asia, Europe, and North America.

Mr. Bronfman's recordings are highly praised—his album of Bartók's three piano concertos won a Grammy Award, and his album featuring Esa-Pekka Salonen's piano concerto and his recording of Magnus Lindberg's second piano concerto have both received Grammy nominations. His prolific discography also includes the complete Prokofiev piano sonatas and concertos, Beethoven's five piano concertos and triple concerto, Tchaikovsky's Piano Concerto No. 1, and sonatas by Bartók, Brahms, and Mozart recorded with Isaac Stern.

For more information, please visit yefimbronfman.com.

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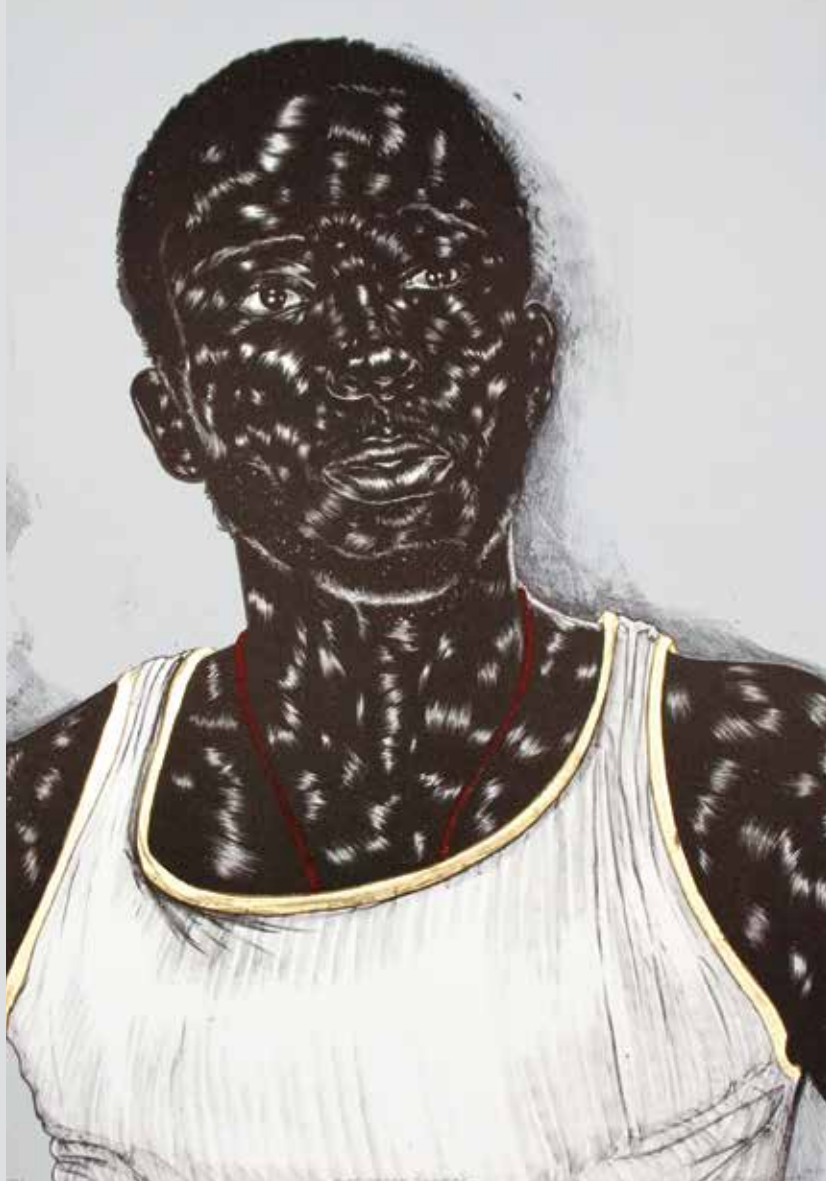
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PROGRAM NOTES

By Eric Sellen

This concert presents two big works—a concerto by one of the last great masters of the 19th century, and a symphony by one of the first greats of the 20th. While both Tchaikovsky and Sibelius worked in the Germanic traditions of Central European classical music, they each also diverged from that lineage, and ultimately, in each case, helped forge new nationalist music traditions for their respective countries, Russia and Finland. That their music remains fresh and bracing today says as much for their creativity and mastery, as for how far the world has changed since Tchaikovsky's Piano Concerto No. 2 was premiered in 1881, or Sibelius's Symphony No. 2 was first performed in 1902. But...what is a masterpiece...if not timeless?

PIANO CONCERTO NO. 2 IN G MAJOR, OPUS 44

By Pyotr Ilyich Tchaikovsky

Born near Votkinsk, Russia, May 7, 1840

Died in St. Petersburg, November 6, 1893

It is unfortunate that Tchaikovsky's "other" concertos are too often forgotten—or not known at all—in our modern world, where the virtuosic showmanship of his First Piano Concerto and the Violin Concerto burn ever brightly on concert schedules. The piano concertos Nos. 2 and 3 are admirably and melodically built—and the Second at least caused the composer much less tumult and second-guessing than either Piano No. 1 or the Violin Concerto. It should thus be a distinct pleasure to hear this evening's live performance of Piano Concerto No. 2, as a refreshing reminder of Tchaikovsky's great talents and extensive output.

Despite a near constant outpouring of genuine and heart-felt music, Tchaikovsky harbored great self-doubt as a composer. He was always worried that he had "run out" of material in his brain. The reception of the public and colleagues to many of his new pieces varied erratically—with the world as likely to pan the next piece as to applaud it. Success was never enough to calm his inner critic. Even with the awarding in 1884 of a lifetime pension from the Tsar, in recognition of his artistic talents, Tchaikovsky's self-doubt lingered. All artists face uncertainty in the public and in their own artistic abilities, but Tchaikovsky felt the angst more than most.

Tchaikovsky wrote his Second Piano Concerto in the autumn of 1879, in the midst of a quiet year. He had, however, just survived a series of emotional upheavals throughout the previous half decade—including his misaligned marriage in 1877 and the nearly simultaneous start of a long letter-writing friendship with his soul-mate patroness (Nadezhda von Meck, the wealthy widow of a railway speculator), as well as the difficult and doubting births of his First Piano Concerto (1875) and the Violin Concerto (1878).

By 1879, he was still negotiating over whether to divorce his wife (they never did), idly moving around on visits to family members, and living an excessive life of overspending extravagance—a yearning for luxury (and an inability to keep to a budget, which we might today call an addiction to "retail therapy" regardless of means) was among the composer's lifelong inner demons.

But, lingering on his sister's country estate, he found solace and sudden inspiration to write...a new piano concerto. He wrote to Madam von Meck that

the new score “began to grow and to display characteristic features. I work with pleasure and am also trying to curb the habitual haste that has so often been damaging to my efforts.”

In time, he submitted the score to his friend and teacher Nikolai Rubinstein for comments. Rubinstein had been highly critical of Tchaikovsky's Piano Concerto No. 1, suggesting all kinds of revisions that the composer had largely rejected (while very much feeling the rejection in his heart). That concerto's popularity had eventually won Rubinstein over, however. Still, given their history, he was hesitant to comment on the new concerto at all, which was given its world premiere by the New York Philharmonic in 1881.

The biggest criticism of Tchaikovsky's Second Piano Concerto, beyond simply not being as unquenchably fresh as the First, is the length of its two opening movements. And, if anything, that length and the difficulty of the piano part makes this concerto a greater challenge for the soloist (a reason it has often been neglected in performance). Rubinstein and one of his protégés, Alexander Siloti, argued for drastic cuts and changes, much to Tchaikovsky's annoyance. Siloti even performed and published it thus transformed (in some moments simplified, for the pianist's sake)—and that not-quite-Tchaikovsky version was for many decades more popular than the composer's own original. (Even Tchaikovsky saw the length problem and made a few minor cuts when he conducted the concerto; and, despite the criticism, the composer dedicated the Second Piano Concerto to Rubinstein.) The original score is being presented in this evening's Cleveland Orchestra performance.

The concerto opens with a big orchestral statement, repeated by the pianist. Not as creative as the opening of the First Concerto, the music nonetheless summons our attention for what lies ahead. An alternate theme finds voice in the clarinet before the pianist grabs it away. There is a build up to first a very short solo cadenza and then a much expanded one, in which the opening theme is nearly always present, in subtle variation or clear substance. The orchestra rejoins the discussion, bringing forth a recapitulation of ideas thus far, before a brief coda section finally brings the movement to a brilliant finish.

The second movement presents something else entirely, with extended times offering up cadenza-like solos for both violin and cello, to which the piano finally joins in, creating something very near a chamber music trio in the middle of the concerto. In this, it is delightful and Tchaikovsky extends the reverie for some time among the three players before managing to remind everyone (including himself) that we really are listening to a concerto, almost magically returning the orchestra and piano to primacy for the movement's end. (At one point, in the middle, the violin line settles warmly into a clear variation on a well-known theme by Charles Gounod, bringing a sense of familiarity for some listeners.)

Following the perceived dithering of the first two movements, the third presents itself in straightforward form and clear intent. Here is a high-stepping country dance, with a catchy tune, whirling the piano and orchestra, through statements and alternation, to an exuberant and ebullient close.

SYMPHONY NO. 2 IN D MAJOR, OPUS 43

By Jean Sibelius

Born in Hämeenlinna, Finland, on December 8, 1865

Died in Järvenpää, Finland, on September 20, 1957

In the autumn of 1907, Jean Sibelius and Gustav Mahler met in Helsinki and famously “talked shop” about the musical world and composing. Mahler was in

town to conduct (a program of Beethoven and Wagner), and Sibelius and he met several times over drinks and dinner, as well as out walking and talking together.

Sibelius, true to his own music, put forth symphonies built on formal structures as the ideal, with musical phrases and ideas used as material from which to logically and methodically—but creatively—aggregate to a whole.

Mahler, with his larger-than-life personality, insisted that “No! the symphony must be like the world. It must be all-embracing.”

These two titans were, perhaps, not really disagreeing. They were simply viewing the world—and music—from their own perspectives. At the time, Sibelius’s interest in Mahler was, like nearly everyone’s, about his stardom as a conductor rather than in his music. Mahler, in turn, was largely unfamiliar with any of Sibelius’s musical works (he’d heard only a couple of smaller pieces, and to his death only four years later never conducted anything by his Finnish compatriot).

Sibelius was a traditional symphonist, working very much in the Germanic European line from Beethoven onward through Schubert and Schumann, to Brahms and Tchaikovsky (whose Russian-ness was in many ways Germanic in music-making, if a bit French in his on-the-sleeve emotionalism). Like Beethoven, Sibelius built his music from small motifs, kernels of ideas, from which he crafted broad and sweeping musical vistas. Sibelius’s symphonies are without storylines, even though they certainly carry messages of spirit. Which is to say that his symphonies are music first, without any message about being human—beyond our ability to recognize structure, to enjoy beauty, and to experience and to respond to things “unfolding” across time.

Sibelius’s early symphonies, especially, are a marvelous mix of energy, invention, and melody, brought together with a traditional admixture of structure and classical sonata form (with, for effect, rules slightly bent). That he varied his building blocks (and structure), and that he later distilled both form and ideas down to shorter and denser, more direct works should not cloud our views of the early symphonies. Sibelius’s cold-hearted Seventh, densely packed into a single movement, did not exist, in his mind or the real world, when he wrote the blaze and glories of the expansive First and Second.

Sibelius really wanted to be a violinist, a great violinist, playing concertos and in direct connection (musically speaking) with audiences. He started late, at age 15. And was good enough technically to play quartets (among friends and at the university) and know the instrument well, but not for a career. His personality, of contradictory shyness and certainty, also played against him. The idea of music as a language, however, spoke directly to both his heart and mind. So that composing rather than performing took hold—and gave Sibelius the fame and applause that he enjoyed (and, also shied away from).

As an adult, he struggled with alcoholism. His marriage, though extraordinarily strong, was battered by it. And after producing a series of great works in the opening decades of the 20th century, his indecision (and, perhaps, too much alcohol) sent him into extended exile from his chosen profession. He lived a long life, but as a man, not as a composer, writing almost nothing the last 30 years. People waited expectantly. He kept promising, but found nothing more to actually say in music.

The Second Symphony from 1902 is, for many of us, the closest Sibelius came to a perfectly balanced work—deftly blending form and feeling, and existing beautifully as pure music. The First Symphony is more easily rhythmic and tuneful, the Fifth more profound, the Seventh more compact and terse. But in the Second, he balanced all considerations and created a timeless masterpiece. During the first half of the 20th century, Sibelius was considered not just

descendent from Beethoven, but very nearly a god equal to Beethoven. Such regard and immortality did not last. The multi-channel devolution of music in the past hundred years, into ever more musical styles and genres (and bins and nooks and crannies), shifted attention away from classic traditions—while we, as a species, began to truly embrace a world of differences. And although Sibelius's popular stock has risen considerably again in recent decades, there is so much more rightful competition today (and we can safely say there won't ever be another Beethoven).

The idea of "progress" in the world—in technology, in the arts, in society—which propelled forward so many ideas and ideals from the 18th century Enlightenment through the Industrial Revolution and into the Modern Age, which helped propel music from Mozart through Beethoven to Sibelius...is no longer in vogue. The limitations of our planet (and species) are today too obvious to make godhead possible...in music, religion, or politics. But, if not a god, Sibelius still speaks (even sings) to our hearts. And reminds us that we can be stronger together, for a moment, for an hour...listening...and soaring once more, united, side-by-side.

The symphony opens gently, propelled by figures in the strings and then woodwinds, each large phrase taken up and resolved by the horns. A more tranquil series of moments gives call to questions, which the remainder of the movement finishes through on, gaining strength and energy, with the opening motif recurring, as itself and altered, as the movement finally retreats to the gentleness with which it began.

The second movement features two competing musical subjects, which appear to battle one another, inconclusively. The Scherzo third movement follows, driving forward with great energy and searching, before slowing down and breathing deeply on some beautifully introspective music.

Then, as Beethoven did in his Fifth Symphony, Sibelius builds up and connects this movement directly into the finale, leading into a flowing D-major melodic line that appears almost magically out of D minor (just as Beethoven did between C minor and C major in the Fifth). The brass bellows in pleased full breaths. The movement continues, circling ideas, and merging and shifting phrases around, before Sibelius repeats the transition (just as Beethoven had) and then drives head-on to a big finish. Here, as the music's throttle is opened up full, one can forget what chord progressions or sequences are (or just smile, if you never really caught on), because Sibelius lets them ring out clear, again and again, resolving this music, step by step, making ...everything...sound as inevitable and as natural and triumphant as...well, as natural as tonal music was once thought to be, before "modern" music offered us so many alternate possibilities.

On a personal note, Sibelius Two was my mother's favorite symphony. The intense fidgeting of its opening movements, the stirring, soaring lines of its finale gave her a joy like no other. At this symphony's close, she was always smiling, completely fulfilled, entirely satisfied, all questions answered. What more can any of us ask from a piece of music?

Eric Sellen serves as program book editor for The Cleveland Orchestra, and is an MFA graduate of The University of Iowa.

A SPECIAL CONNECTION

THE PREUCIL FAMILY, IOWA CITY, AND THE CLEVELAND ORCHESTRA

The name Preucil is synonymous with being a musician. That fact is well known both in Iowa City and in Cleveland.



WILLIAM PREUCIL
CONCERTMASTER
Blossom-Lee Endowed Chair

William (Bill) Preucil, concertmaster of The Cleveland Orchestra, is part of a storied legacy, indeed.

His father, William Sr., was principal violist of the Detroit Symphony Orchestra before moving his family to Iowa City when he joined the University of Iowa's Stradivari Quartet.

Bill's mother, Doris, a former violinist with the National Symphony Orchestra was interested in the Suzuki philosophy of teaching violin to young people. When Bill showed an interest in the violin, she started teaching a class that included her own 5-year-old.

That class grew into the Preucil School of Music, and Doris Preucil soon became internationally known for her pioneering work in Suzuki in the United States. Across the years, members of the Preucil family often performed together, in Iowa City and across the United States, showcasing their talents and their love for making music—including, for a time, a cherished tradition of Christmas Eve performances in Iowa City.

Bill has been the concertmaster of The Cleveland Orchestra since 1995. In the early 1970s, he studied with Josef Gingold, himself a former Cleveland Orchestra concertmaster, at Indiana University. Upon graduation, Bill became the concertmaster of the Nashville Symphony Orchestra. In 1981, he served a year as concertmaster of the Utah Symphony as concertmaster before moving on to the Atlanta Symphony Orchestra the following year. After seven seasons as concertmaster in Atlanta, he was invited to become first violinist of the Cleveland Quartet, performing and teaching in residence at the Eastman School of Music, touring around the world, and creating a series of award-winning recordings.

Since becoming the concertmaster of The Cleveland Orchestra, Bill has seen several family members and former students join the ranks of one of the most prestigious musical ensembles in the country.

This evening's presentation of The Cleveland Orchestra during the opening season of the new Hancher Auditorium also celebrates the amazing musicianship of the Preucil family and their contributions to music locally, nationally, and internationally.

Photos: Roger Mastroianni

Preucil Family Members in The Cleveland Orchestra

STEPHEN ROSE

PRINCIPAL SECOND VIOLIN

Alfred M. and Clara T. Rankin Endowed Chair

Stephen Rose has held the position of principal second violin of The Cleveland Orchestra since 2001. He joined the Orchestra in April 1997 as a member of the first violin section. From 1992 to 1996, Mr. Rose was the first violin of the Everest Quartet, top prize winner at the 1995 Banff International String Quartet Competition. Mr. Rose is a member of the violin faculty at the Cleveland Institute of Music. A participant in many summer music festivals, he frequently appears at the Mainly Mozart Festival in San Diego, Orcas Island Chamber Music Festival, Seattle Chamber Music Festival, Mimir Chamber Music Festival, Pacific Music Festival in Japan, and the Festival der Zukunft in Switzerland. Mr. Rose received his bachelor of music degree from the Cleveland Institute of Music and his master of music degree and performer's certificate from the Eastman School of Music. In 2005, he received the Alumni Achievement Award from the Cleveland Institute of Music.



JEANNE PREUCIL ROSE

VIOLIN

Dr. Larry J.B. and Barbara S. Robinson Endowed Chair

Jeanne Preucil Rose joined The Cleveland Orchestra's first violin section in January 1999. Born into a musical family, Ms. Preucil Rose began violin lessons at the age of four and soon joined the rest of her family in performances across the United States and Japan. She earned a bachelor of music degree from the Cleveland Institute of Music and a master of music degree and performer's certificate from the Eastman School of Music in Rochester, New York. Before becoming a member of The Cleveland Orchestra, Ms. Preucil Rose was concertmaster of the Midland-Odesa Symphony and a member of the award-winning Everest Quartet. She has also participated in many summer music festivals.



ALEXANDRA PREUCIL

VIOLIN

Alexandra Preucil joined the violin section of The Cleveland Orchestra in 2008 and has also served the Orchestra as assistant concertmaster. Ms. Preucil graduated from the Cleveland Institute of Music with a bachelor's degree in music and a minor in dance. While in school, she held the position of assistant concertmaster with the Akron Symphony Orchestra and the Canton Symphony Orchestra and was a member of the Svanito Quartet. She was selected to be in the Cleveland Institute of Music's Young Artist Program, during which time she was concertmaster of the Cleveland Orchestra Youth Orchestra. Ms. Preucil has appeared as soloist and chamber musician with ensembles around the world, and has performed at many music festivals, from the Mainly Mozart Festival to the Orcas Island Chamber Music Festival and the Aspen Music Festival. In addition to performing as a member of The Cleveland Orchestra, Ms. Preucil is active in teaching and community education programs, and serves as artistic music advisor to Cleveland Ballet.





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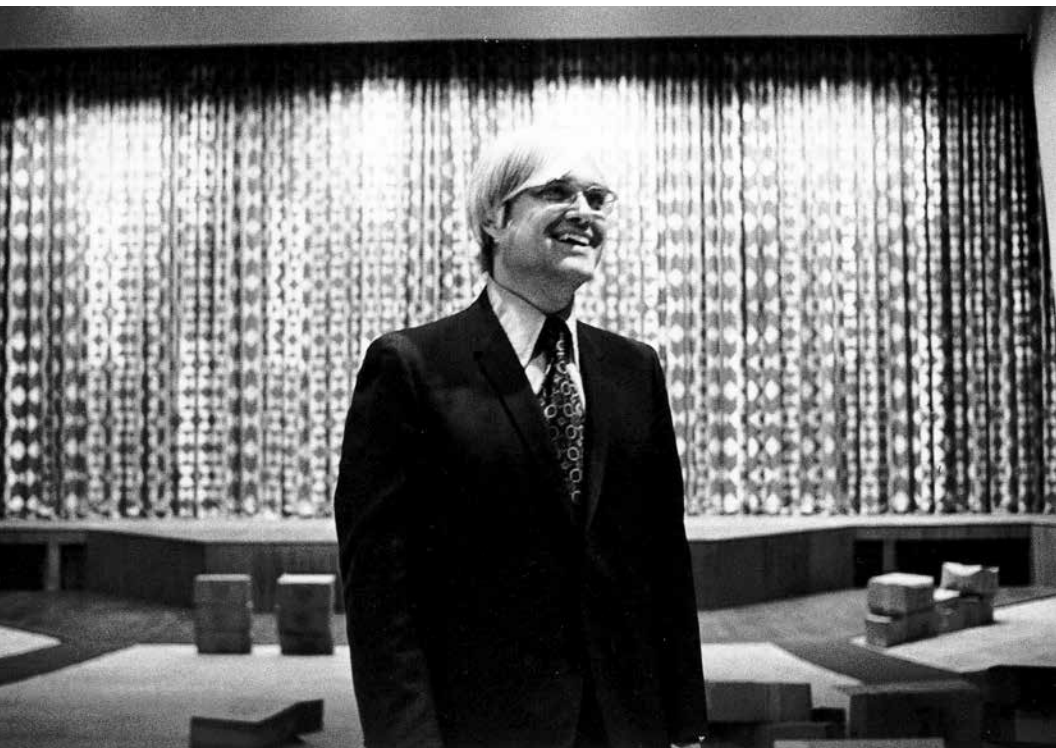
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HANCHER'S FIRST DIRECTOR JOINS US TONIGHT



Hancher Auditorium's first director, Jim Wockenfuss, in 1972

Tonight, we are pleased to welcome Jim Wockenfuss, Hancher's executive director from 1970-1985, and his wife, Lee.

Tonight marks the first time The Cleveland Orchestra has performed for a Hancher audience since Jim's years at the helm. Hancher presented the orchestra in 1979, 1980, and 1982.

Jim's commitment to Hancher was the foundation of our ongoing work. His leadership set the standard for artistic excellence and community engagement for which we are well known.

Among his many contributions, Jim launched the dance residencies with the Joffrey II dancers, which were the impetus of our vibrant relationship with the Joffrey Ballet. The Hancher Guild was created during his tenure—indeed, it originated from a desire to provide hospitality to the members of The Cleveland Orchestra—and the Guild remains an essential part of the Hancher family.

As we continue to celebrate the opening of the new Hancher Auditorium, we are mindful of all the hard work, optimism, and spirit that went into opening the original Hancher Auditorium in 1972. As we planned our 2016 opening events, we looked to the example set by Jim, his staff, and the university community when they welcomed artists and audiences to Hancher for the first time.

We thank him for his leadership, and we're delighted he is with us this evening.



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